

# Application of Chinese Characters in Poster Design from the Perspective of Deconstructionism

Rujia Peng\*

College of Art and Design, Wuhan Textile University, Wuhan, China 430073, China

\*1016852801@qq.com

**Abstract.** Although times are changing, Chinese characters have never withdrawn from the arena of history, and the deconstruction of novel Chinese characters will be a beacon to guide the direction. Deconstructing Chinese characters can assume intuitive and ideographic functions in visual communication, and has far-reaching significance for the spread of culture. This article analyzes and studies the application of graphic, structured, calligraphy stylized, and non-geometricalization of deconstructed Chinese characters in visual communication in order to provide relevant workers with reference and inspiration.

**Keywords:** Deconstructionism; Chinese character deconstruction; poster design.

## 1. Introduction

Chinese characters are unique cultural treasures of our country. The insurmountable historical position of Chinese characters and its unshakable cultural value determine that the research related to Chinese characters is of unique value. The novel deconstruction of Chinese characters is based on the division and integration of Chinese characters. With a new perspective of deconstruction, Chinese characters can have a more profound impact on the world stage. In this regard, the application of Chinese character deconstruction in visual communication is of significant significance.

## 2. "Deconstructionism" in Chinese Character Forms

Chinese characters are the carrier of cultural heritage and the visual symbols that record life, thoughts and emotions. The emergence, development and evolution of Chinese characters is undoubtedly the process of continuous design and innovation of visual communication symbols. The ancients tied ropes or carved symbolic notes to reflect the specific image of things through pictures. When people are used to expressing ideas or concepts with pictures, for the sake of convenience and speed, they began to consciously simplify and design these pictures, and Summarized into a certain form of symbols corresponding to language, resulting in the most primitive Chinese characters between pictures and symbols that can express thoughts and record events. Chinese characters have a highly generalized iconicity and identity from the very beginning. It is an abstract symbol and a vehicle for expressive expression. It has a very strong form beauty in form and structure. Therefore, combining deconstruction methods, the rational use of the beauty of pen writing, the beauty of structure, and the beauty of artistic conception can provide good conditions and ways for the logo design to be rich in national characteristics and show a new visual image.

## 3. Design Connotation of Chinese Character Deconstruction

### 3.1 Expressing Meaning in Form

The application of Chinese characters in modern poster design is becoming more and more widespread as people call for local art. Its deep cultural heritage and unique symbol-like elements have a strong artistic charm and aesthetic interest. Modern poster design uses Chinese characters as creative elements. It is a rediscovery of the beauty of the form of Chinese characters and a further extension and deepening of the cultural spirit. Combined with deconstructive forms, it is a powerful

tool for deepening the beauty of the form and cultural spirit. In the design of posters, the Chinese character deconstruction based on form means that the shape after the deconstruction of Chinese characters directly reflects the rich connotation contained in the sign, so that the audience can see the form, meaning, and form. Of course, when the poster design with Chinese characters as the main element should be deconstructed, attention should be paid to the integration, arrangement, and induction of the "shape" and "meaning" of Chinese characters, and the visual re-creation of allegorical and aesthetic senses, and the design and creation of a new meaning of vision Image, so as to achieve the purpose of design.

The tenth anniversary graphic design poster design works of Daiqiang Jin, the poster design first starts with the shape of the Chinese characters and expresses the deep meaning of the poster through deconstruction. This is a common technique in poster design. When designing, take Chinese characters as the main elements, and on the basis of fully understanding the design requirements and intentions, apply aesthetic principles such as symmetry, balance, contrast, and rhythm to summarize and condense the methods, and skillfully process and change the Chinese characters to produce a brand new one. Visual graphics, so as to design a Chinese character poster with great national flavor. Hong Kong designer Daiqiang Jin is very good at using Chinese characters as design elements, attaches importance to integrating the essence of traditional culture into modern poster design, emphasizes the integration of tradition and modernity, uses Chinese character elements to deconstruct, reasonably deform, choose and innovate, and design A poster design that conforms to the meaning and conforms to the oriental emotions and aesthetics.

### **3.2 Deconstruction and Reconstruction of Invisible Chinese Characters**

Invisible Chinese character deconstruction means that the glyph of the Chinese character is hidden in the graphic of the poster design, and the meaning of the poster is expected to be conveyed to the audience through the deconstructed Chinese character graphic. Through the deconstruction of Chinese characters in this way, the external form of Chinese characters has been hidden in the poster, and the visual graphics are highlighted in the visual center, so that Chinese characters and graphics intersect with each other, are compatible, complement each other, and complement each other. In the invisible deconstruction of Chinese character posters, you must fully understand the design theme and essence, and then dig deep into the external form and meaning of Chinese characters. Using deconstruction techniques, you can cleverly conceive, summarize, organize, and combine to form a new brand. Visual graphics to achieve invisible vision, form and meaning integration, thereby creating a personalized, full of national characteristics and cultural connotations, but also can effectively communicate information poster design.

### **3.3 Deconstruction and Reconstruction of Chinese Characters**

The deconstruction of Chinese characters with the same meaning means that in the design of posters, Chinese characters and graphics are heterogeneous and isomorphic. Through deconstruction methods such as addition, subtraction, selection of characters, and fusion of elements, the Chinese characters and graphics are established from the inside to the form the commonality of the two is to organically combine the character and shape, thus revealing the design intent and conveying the information effectively. The deconstruction of Chinese characters with a blend of shapes and meanings can not only make the posters have the image characteristics of Chinese characters, but also can be related to the theme of the posters through the shape to achieve a visual effect between likeness and dissimilarity, which arouses the interest of audiences and rich associations.

## **4. Chinese Character Deconstruction in Poster Design**

### **4.1 Graphical Representation of Chinese Character Deconstruction**

The graphic expression of Chinese characters in poster design is a combination of Chinese characters and images. The graphics are used to visually present the theme connotation. The

visualization of the characters is used to give creative value to the design and express the theme connotation and the nature of things. The image creation method is not to keep readers at a static viewing level, but to activate the potential of the viewer's image thinking to interact with it, embrace nature, and touch the surprise brought by Chinese characters and entities. In the design, the traditional Chinese character structure strokes are blurred, and vivid and concrete figures are placed; the visual expression of "isomorphic imagery" is used to expand the meaning and extension of "meaning" with "shape"; the visual expression of "heterogeneous imagery" is used. These expressions have aroused the viewer's attention and thinking on the theme of the poster, and these expressions have become the creative expression method of the designer.

#### **4.2 Symbolized Expression of Chinese Character Deconstruction**

The symbolic expression of Chinese characters in poster design is a highly abstracted refinement of Chinese characters to form a visual pattern of strokes and symbols. The method is to decompose the strokes of Chinese characters, seek design inspiration from the source, and present abstract forms, which are traditional modern annotations. The visual Chinese character number is created by the specific signifying function in the symbolization process. Chinese character strokes are the most concise symbols. They are rich in native cultural genes and modern abstract elements. If modern posters want to quickly catch the viewer's attention, the designer must reinterpret the Chinese character elements with reverse thinking. For example, the graphic design work of graphic designer Guosong Ye uses the symbolic expressions of Chinese character strokes, through deconstruction and reorganization, to interpret symbolic contexts that transcend textual images. Interlaced Chinese radicals are rendered in gorgeous folk colors for viewers to read. The allegorical connotation hidden in the abstract strokes has been made, so that the poster theme has gained more imagination.

#### **4.3 Localization of Chinese Character Deconstruction**

The local culture with local characteristics has nurtured a variety of folk font arts. These arts condense the wisdom and wisdom of working people and reflect a different kind of interest. The visual scheme that combines Chinese characters with native elements is the creative expression of folk cultural native elements in the design, showing the beauty of visual imagery and cultural implications. The art form of Chinese characters is gradually formed in the development and evolution process of Chinese characters and national aesthetic culture. Some poster works will subtly combine local cultural elements with Chinese characters, use modern typography, and integrate Eastern cultural ideas to create a local context for poster design. This mirrored new style combining traditional culture and modern aesthetics reflects the unique personality of the magazine and enhances the guiding role of Chinese posters in cultural design.

#### **4.4 Non-geometric Representation of Chinese Character Deconstruction**

The non-geometry of Chinese character deconstruction is mainly reflected in its naturalness, randomness and variability. This part seems to be the most elusive, but also the most artistic part. When people stay too long in a well-formed world, they will definitely want to escape. Escape to this non-geometric place and discover the difference. Chinese characters are also called square characters, which have a strong geometric character. However, Chinese character deconstruction is not exactly the same as Chinese characters, and it is important to be able to use the non-geometric nature of Chinese character deconstruction. Non-geometry breaks through many constraints and breaks through the traditional character of Chinese characters. To a certain extent, the geometry of Chinese characters actually has a restraining effect on the development of Chinese characters, and this restraint restricts the certain development of Chinese characters. With non-geometric breakthroughs, Chinese characters can be better developed.

## 5. Conclusion

Chinese character art is a splendid treasure in Chinese native art. To truly protect it and inherit it, it needs to be developed. The diversified pattern of non-linear development of contemporary Chinese character design in the course of change has given the traditional Chinese characters the signifier and signifier the opportunity to obtain various possibilities. Chinese characters and deconstruction are transcendent, not revolutionary, subversive reconstructions of aesthetic values, the adventure of visual arts, and the guardianship of tradition. It can be seen from the perspective of deconstructionism that the research on the deconstruction of Chinese characters has changed with the change of the times. Research on the deconstruction of Chinese characters has achieved certain results, but the research content is not comprehensive and in-depth. Therefore, Chinese character deconstruction still has a lot of room for development in poster design. It is worthy of scholars to explore and research, advocate in-depth research on Chinese character deconstruction, and create excellent poster design works with nationality and sense of time.

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